

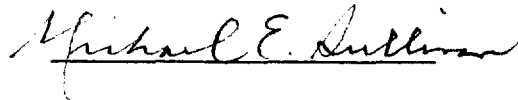
A Piece of the Puzzle: A Cultural Geography Exhibit

An Honors Thesis (HONRS 499)

by

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Dr. Michael Sullivan

A handwritten signature in cursive script that reads "Michael E. Sullivan". The signature is written in dark ink and is positioned below the printed name "Dr. Michael Sullivan".

Ball State University

Muncie, Indiana

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ABSTRACT

The senior honors thesis is to be the capstone of one's college education. The degree I will earn upon graduation is Bachelor of Arts, specifically, a tourism geography major. I wish to show my flexibility and ability to work within a variety of disciplines, as the liberal arts degree suggests and the tourism industry often dictates. For my thesis I will delve into the fields of cultural geography, design, and education to create a small-scale solution to a large-scale societal condition of which I have strong convictions. I plan to design an exhibit that will effectively help eliminate prejudice among children and increase acceptance of people throughout the world.

INTRODUCTION

When I originally began this project I had no idea how much thought and expertise are essential to designing an exhibit. In trying to create a learning atmosphere for others I also created a learning experience for myself, particularly in regard to design and educational demands.

In order to design the exhibit I used a variety of methods to gather information. These methods included: interviewing museum personnel, interviewing Japanese and American students, attending ethnic festivals, visiting Japan, visiting museums, and reading books, magazines, and teaching guides. Other steps included: determining factors important in preliminary as well as final design stages, using the preliminary findings to create a rough draft and final project, getting critiques from professionals, and writing the final copy.

The written thesis follows my progress from initial ideas to educational, design, and geographical concerns. The written material is accompanied by progressive sketches used to reach the final design.

For presentation purposes, I have chosen Japanese culture as an example of the exhibit in use. The exhibit is general in nature; a sample of, but not necessarily representative of every Japanese person.

BACKGROUND

Children in elementary school are highly impressionable and eager. They are open to new ideas. They are fascinated by that which is different from their lifestyle and norm.

Problem: Often as these children grow older they lose the fascination and replace it with hostility or ridicule due to fear of an object or person being unusual, or out of their frame of reference and understanding. Bias and prejudice are

learned. They are not present at birth. Bias and prejudice are based upon lack of knowledge and misconceptions which may often create a threatening situation to the beholder.

Obligation: I believe it is imperative to educate children while they still have fascination. By creating a basis for understanding, an appreciation may be fostered for people and places throughout the world.

GOAL

The goal of this project is to create a basis for understanding in order to foster an appreciation for people and places throughout the world. The basis for understanding will be in the form of a design for a cultural geography exhibit to be placed in a museum. The exhibit will be designed in such a manner that it will fit in many large museum galleries. The exhibit's framework will remain intact for an indefinite time period in said museum. At six-month intervals the country in focus will be changed. The six-month time period will allow sufficient time for the staff to research, collect, and assemble materials for the next country to be displayed. (Wallace) The time period also favors a school's structure concerning class field trips. The museum will contact interested teachers to arrange a visit to coincide with their perspective social studies programs each semester.

Target Audience: Students in fourth, fifth, and sixth grades. They are young enough to be curious and open-minded, yet mature enough to take in and understand the material. The exhibit will correspond well to the social studies curriculum of these students. Certainly it is a hope that other people will be interested as well. While the exhibit is geared towards the above-stated school groups, it will satisfy the needs of individuals also.

EDUCATIONAL CONCERNS

A museum is an educational institution. However, I did not want the exhibit to appear an institutionalized avenue of education. An excellent way to appeal to children is to include hands-on activities. Having worked with children in various capacities, I felt that I could accurately say that hands-on activities are much more effective than passive book studying. There was no problem finding other sources to back up my hypothesis.

For example, as stated in the Indiana Curriculum Proficiency Guide:

In general terms, research in children's developmental stages suggests that younger children benefit from instruction that provides opportunities for concrete experience, direct observation, and actual manipulation

of materials (SS 8).

Repeatedly in my research I found this to be true. Louise Condit stated that:

There is a trend in primary and elementary education in the United States today towards providing freer, less-structured educational environments, and placing more emphasis on learning than on teaching. A wealth of carefully selected materials is provided, and children are invited to discover for themselves what the materials can do. The underlying purpose is to preserve the joy of learning which very young children exhibit so conspicuously and, at the same time, to obtain first-hand practical experiences to provide a firm foundation for future thinking (80).

My own curiosity lead me to conduct a limited experiment to discover the actual difference in a child's attention to an active "hands-on" versus a passive "viewing-only" exhibit. One Saturday I went to the Indianapolis Children's Museum at 11 a.m. to observe the length of time spent at a hands-on exhibit by the first twenty children to come into view. The average time was 25 seconds for a single portion of the exhibit. This time was accompanied by enthusiastic reactions. The following Saturday I went to the Milwaukee Public Museum at 11 a.m. with the same task in mind. The average time spent for a single portion of the exhibit was 5 seconds. The children were barely taking time to look as they continuously walked by with no reactions above mild interest.

Without a doubt the hands-on exhibit would catch the attention of the students. The next step would be to catch the attention of the educators and convince them that time would be beneficially spent at the exhibit in regard to their curriculum.

One hands-on success story is told in the article "Scratch 'n' Sniff Science." It refers to the Mesa, Arizona science program, which has been labeled "what science educators and theorists call the best districtwide science program in the nation." The article states, "Its curriculum is based upon the belief that people remember only 10 percent of what they hear but 80 percent of what they experience directly." (Begley 24)

The Mesa science program was a hands-on experience in the classroom. There are many outside hands-on activities for children throughout the world. The Children's Museum of Indianapolis is the largest of its kind in the world. The Hiroshima City Culture and Science Museum for Children was opened in Japan for the International Year of the Child. (Zucker 38) The Nehru Children's Museum of Calcutta, India was opened "to provide children with opportunities beyond the routine academic curriculum, transmit cultural heritage, and promote an awareness of the need for cultural unity." (Zucker 30)

The success of these museums, along with many others are examples of positive outside influences on a child's education, and ultimately on his/her life.

The cultural geography exhibit fits in the category of social studies in an elementary classroom. It would be the responsibility of an individual teacher to completely assimilate a visit to the exhibit into the lessons being taught at a given time. The museum will provide a pre-visit packet of information, along with an informational video to assist in preparations.

This cultural geography exhibit directly fulfills the needs in the general proficiency statement issued by the Indiana Department of Education in the Indiana Curriculum Proficiency Guide adopted for use in 1987. The statement reads that students should "investigate a range of world nations and cultures in terms of their diversity, commonalities, and interrelationships" (20).

The social studies proficiency guide "corresponds to 'expanding horizons' curriculum which uses the child's environment and experiences as the starting point for learning about the larger world" (6). The exhibit has many of the same principles. It uses late 20th Century culture to focus on themes which are familiar to all people. In this manner the student may compare and contrast his/her own culture to that of the one on exhibit.

The themes to be used consistently are as follows:

geography	currency	family
politics	art	education
religion	clothing	music
language	food	tradition
sports	celebration	agriculture
industry	famous people	architecture

The information conveyed by each of the above themes will aid the teacher in helping students achieve the proficiency goals set for their grade level. Appendix A has selected examples of the specific proficiencies expected for the target audience.

DESIGN PRELIMINARIES

Four items need to be mentioned prior to entering the design process. First is the design team. Perhaps this is the most important element when considering an idea. I struggled many times while trying to perform the entire design process myself. A design team alleviates many problems by making decisions and presenting an opportunity for diverse and innovative ideas.

In a discussion with Sheila Riley, Educator/Curator of American Materials at the Indianapolis Children's Museum, we came to

the conclusion that a minimal staff of four people is necessary for maximum success. The team should include:

- Person with expertise on subject (or hired consultant)
- Educator who decides on appropriate activities, use of artifacts, and who interprets history
- Curator who acquires artifacts, decides to use real or reproduced items and who has local and other museum contacts
- Designer/builder who puts the plans on paper and in usable form

The team is not limited to these core figures. It also uses an advisory committee and numerous staff to create and maintain the exhibit.

Second, due to the nature and goals of the exhibit, it should be accessible to and enjoyed by all people. Accessibility for the disabled is imperative. Minimum space requirements for wheelchairs are fulfilled according to American National Standards, an architecture resource book. Audio sources of information to benefit vision-impaired people and visual information for the hearing impaired are included. Information sheets will be available in a variety of foreign languages at the front desk. Also, the writing present in the exhibit will be in two languages; English, and naturally, the language of the country in focus.

Third, costs are beyond the scope of this project. Some possible sources of financial backing often used for educational exhibits are listed below.

- A. membership dues to a museum
- B. gift shop revenues
- C. donations
- D. historical society backing
- E. fundraising specifically intended for creating a certain exhibit
- F. corporate sponsors (for example, Japanese electronic companies may donate computers for use within the exhibit)
- G. local, state, and national grants (for example, State Humanities Council)

Most likely a combination of these resources would be pooled together for maximum financial assistance. (Riley)

Fourth, an average class of thirty students is too large to keep together. The exhibit will accommodate up to sixteen people at a given time in a division of the exhibit. To cater to a large class, half of the students will be routed through the gift shop prior to entering the exhibit to stagger the children's entrances.

DESIGN

In order to undertake the design process, I needed a plan of action. While consulting introductory books for designing museum exhibits and perusing design guides for several museums, I found that all the guides are written for team use. I searched for a guide to meet my needs of being a one-person, first-time exhibit designer. I decided to follow an outline provided by the book Exhibits: Planning and Design.

This book stated that the Planning Phase should include:

- A. Research or Data Collection
- B. Statement of Goals
 - 1. priorities
 - 2. purposes
 - 3. objectives
 - 4. limitations
 - 5. constraints
- C. Concept or Thematic Development
- D. Preliminary Space Plan
- E. Presentation and Consultation

The Design Phase should include:

- A. Preliminary Design
- B. Secondary Design
- C. Final Design
- D. Documentation
- E. Approval (15)

Steps A through C of the planning phase have priorly been addressed. The next step is the preliminary space plan. The original idea was to create separate sections specified for each theme. (See Figure 1) The children would move along to each successive stop in a self-guided manner.

At first, when considering traffic patterns and space I opted for controlled circulation in which "people are not offered a choice of routes round the display but are unobtrusively directed along the correct path" (Daifuku 16). Thus the energy and curiosity so characteristic of elementary school children would be contained just to a point that they would not unconsciously miss part of the exhibit when deciding where to go next.

At this time I turned to Ms. Riley for consultation. She questioned my traditional floor plan. She suggested that I reconsider the objectives of the exhibit and also try to create the feel of the use of space of a particular country within my floor plan. The controlled circulation and individual sections were limiting to children and creativity. There needed to be more opportunities to make the displays interesting, rather than merely changing artifacts for each country in an identical display space.

Although I had not integrated the research of Japanese culture

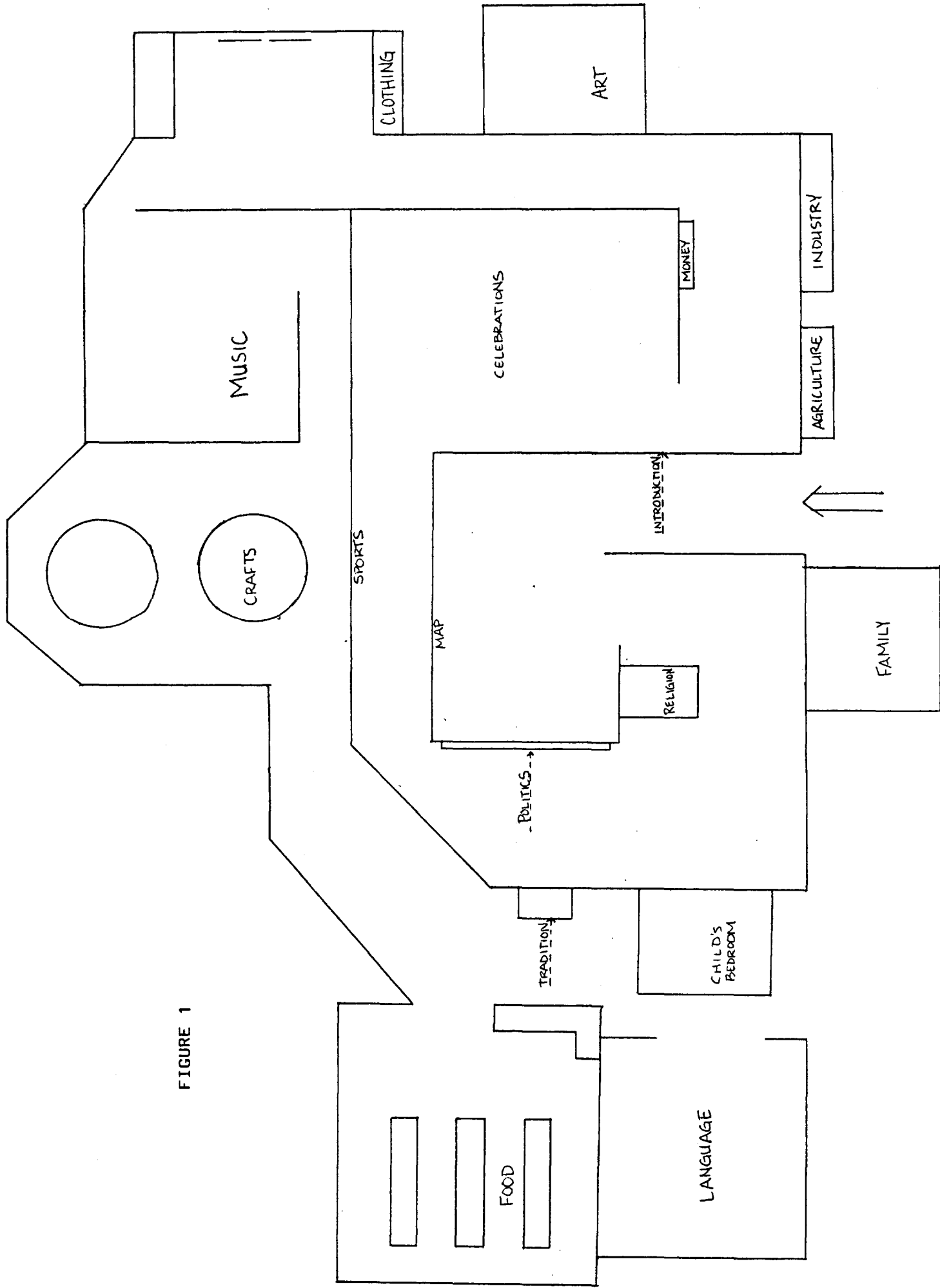


FIGURE 1

into the floor plan, it became an important consideration. The cultural themes would remain constant for all countries. However, the themes would be used in a much less conspicuous manner. The earlier themed displays would be consolidated from eighteen to ten areas. This makes the exhibit less institutionalized. The change would be more effective for the students also. The students would be seeing objects in the perspective with which they are familiar. For example, clothing would be found in the bedroom, and food on the dinner table. In this manner clothing, agriculture, architecture, and family life would not be isolated in sterile displays.

The next step was to research Japanese architecture and use of space. In reevaluating my floor plan I decided upon some important changes. First, not all of the walls will be permanent. Second, temporary dividers will be set upon tracks. These changes allow for greater creativity and greater flexibility suited to different cultures.

The revised floor plan (Figure 2) shows the result of these changes. The permanent walls are in thick black lines. The permanent walls provide a framework to be decorated according to each culture. These walls will have the majority of electrical wiring and outlet capabilities. Thus, when changing the cultures, there will not be repeat costs, and there will be a base from which to work.

Spaces A, B, C, and D show flexibility with the use of the temporary dividers. These four rooms may break out into a large room, or other shapes and sizes dependent upon which tracks and dividers are utilized. Using this flexibility the many possible combinations can more accurately depict the feelings of space elicited in a wide range of countries. The student can walk "through the physical experience of the building to discover space for oneself" (Chang 178).

The ideas behind Japanese architecture will serve as an example. All four dividers will be used, with doorways serving as a frame to the view on the other side. One must move a certain distance to be exposed to the previous or following spaces. In religious architecture, decorative gardens, and literature, space is "not on a coordinate system, but as movement in space in which new scenes were continuously encountered as the visitor walked about" (Inoue 149).

Traditionally, large open areas with minimal furniture were typical. "The interior space of the Japanese house is nothingness, which has no fixed function and is given its functional purpose only by its furnishings" (Chang 224). The best example of this is the family dining area (Space I). Normally the traditional style room will be kept for special occasions and guests. It is characterized by tatami mats on the floor, a low dining table, and an alcove. In the exhibit a clear glass window

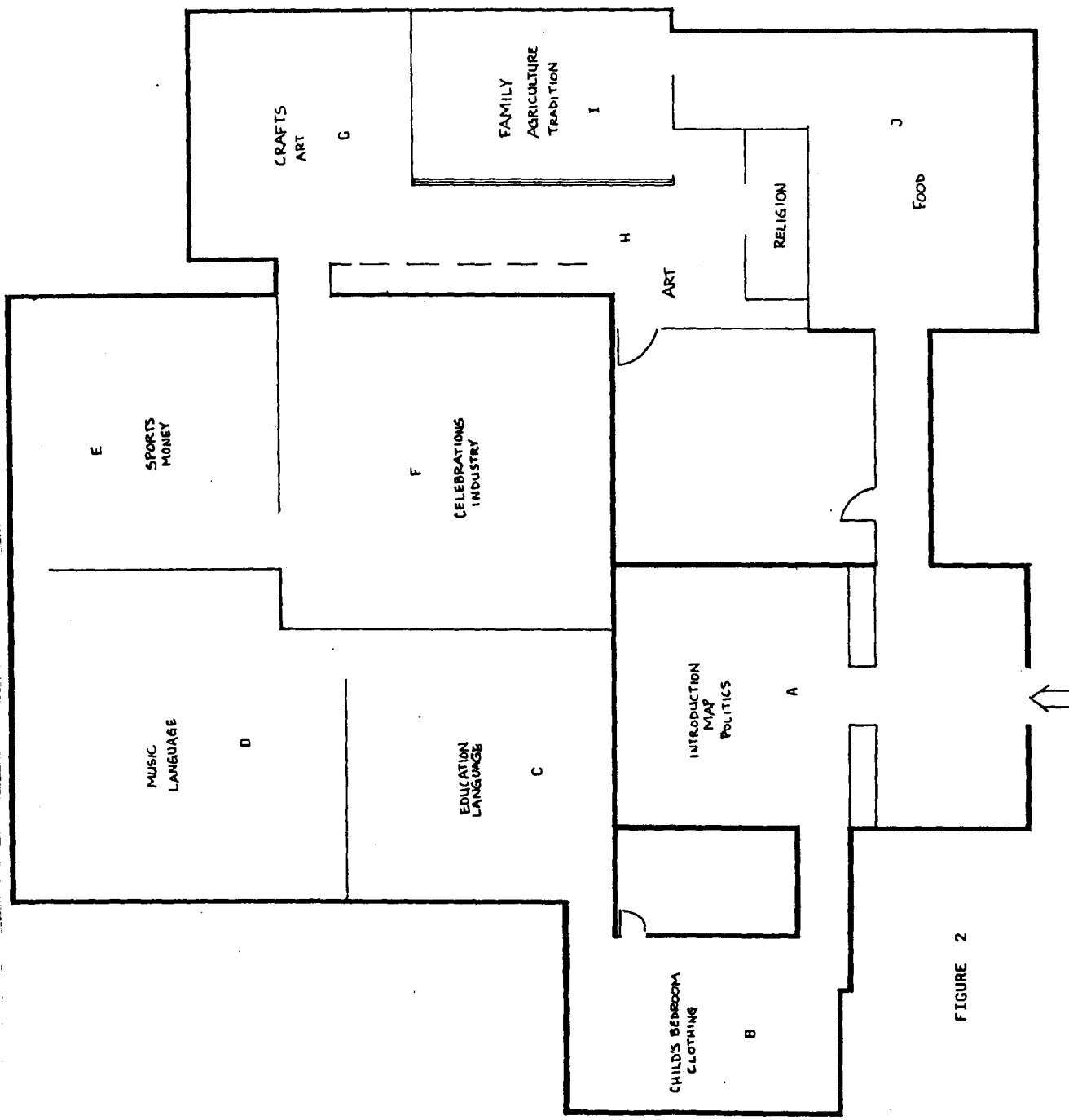
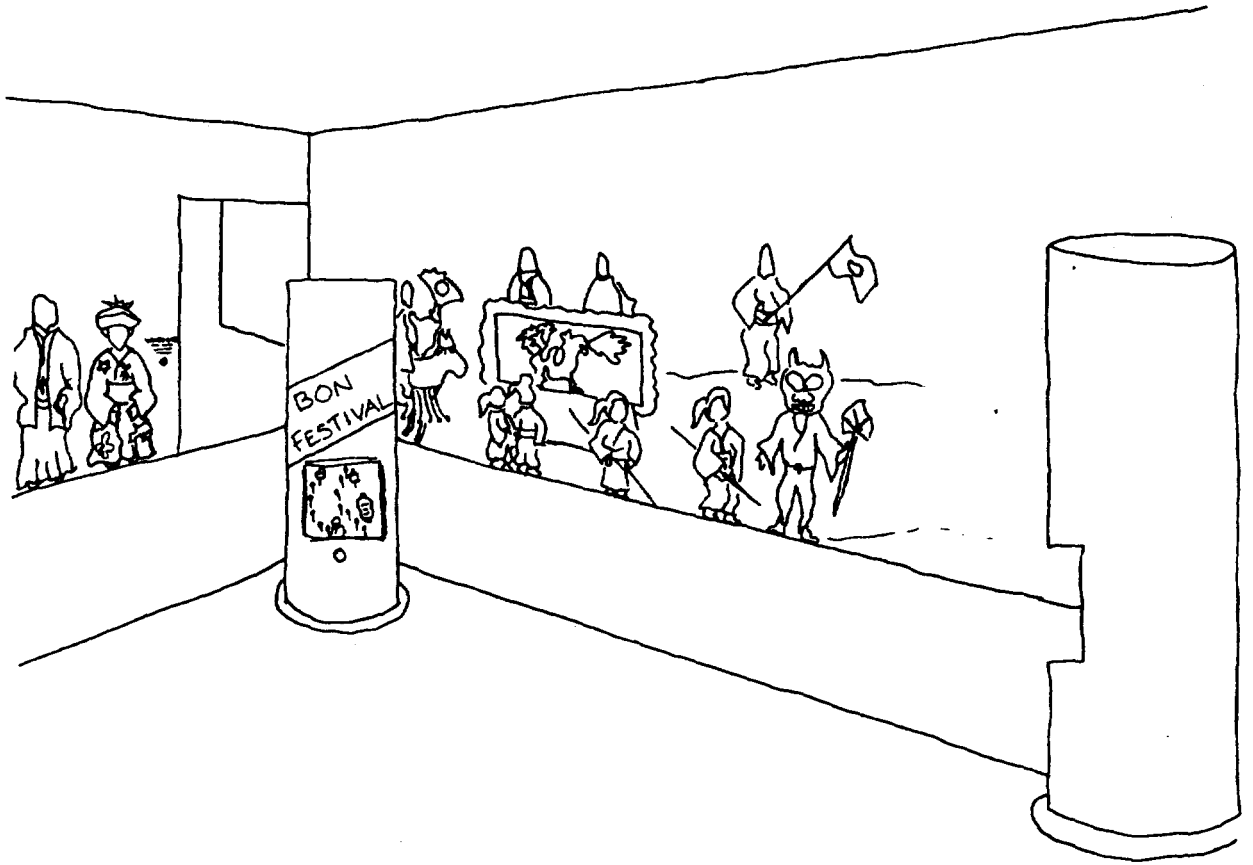
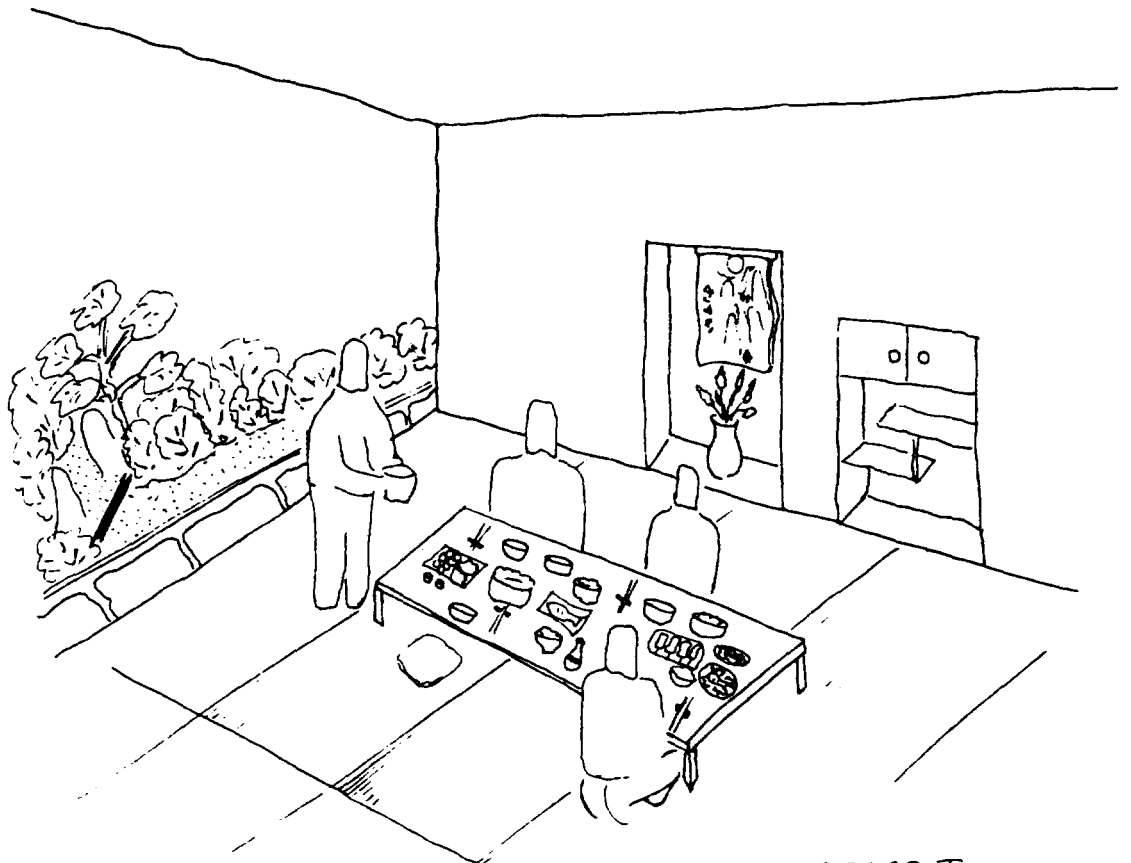


FIGURE 2



SPACE D.

- Sketches -



SPACE I.

separates the dining from the outside and the view of the garden (Space H). This follows the thought that "traditionally the garden belonged to the house and provided a horizontal extension to the interior of the house" (Chang 304).

Another example is the "celebrations" room. It is designed after the Japanese tea house in which four round wooden columns are located in the corners of the room. Each column will function as a receptacle for an audio visual screen. The columns will house the equipment needed to program a celebration video to play at the push of a button below the screen.

At this point I was pleased with the changes. They brought the exhibit closer to the intended goals. One more major change was necessary to refine the floor plan. The spaces and feelings created needed to remain, but the total space utilized needed to be in a rectangular fashion (as is typically available in a museum). I also added a stage area for performances as a special option. Figure 3 is the result of these changes.

The overall exhibit features public and private spaces. The private spaces are separated by public spaces to correspond directly to the typical events in a child's day. For example, the day begins with a child awakening in a bedroom, a private space. The child attends school, a public space. The child returns home, a private space. Continuity is created within the exhibit as conceptual spaces are strategically placed in the same order they are encountered daily.

Another common thread throughout the exhibit is the presence of a docent. The goal of the guide will be to use creative dramatics to create a vivid picture of another culture. The guide will facilitate the transition from room to room by narrating a short explanation and encouraging the children to discover and participate in the provided activities. The docent is also present to answer questions.

Docents will be available mainly for preregistered groups. For individuals who desire to go through the exhibit, a recorded narration is at the touch of a button located to the left of each doorway.

There is also a flip panel located on the left wall prior to exiting each room. Each panel has a question concerning information found in a particular room. The person must flip the panel to see the answer. Each panel is shaped like a puzzle piece.

Labels on the panels and throughout the exhibit are all within a few inches of 3 1/2 feet above the floor level. This height is suitable for a child's cone of vision. (It is also in the lower range of vision for adults, but not uncomfortable for them to read.) Uppercase and lowercase letters are combined in all labels for easier reading. Approximate spacing according to the size of the letters is in Appendix B. Each descriptive

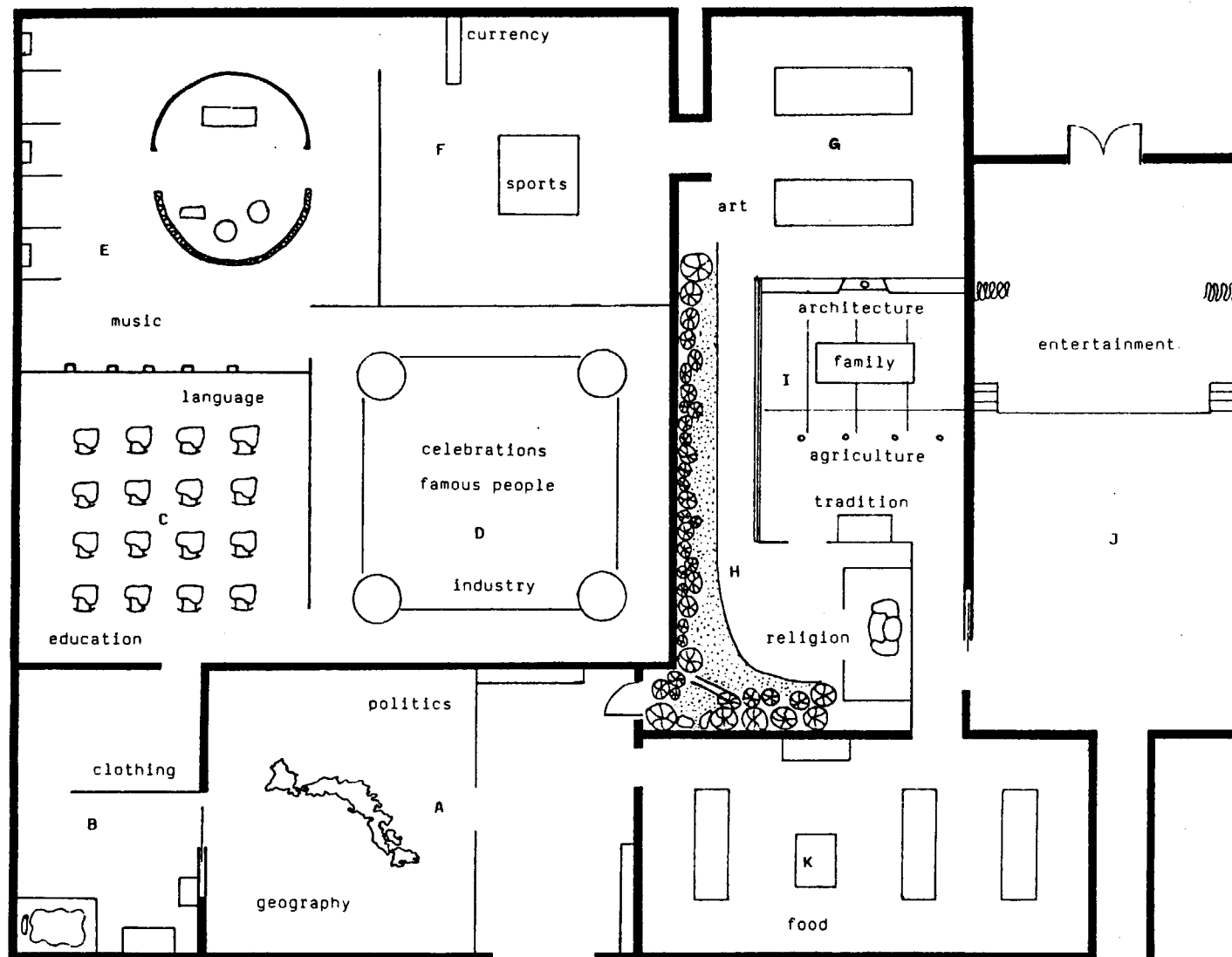


FIGURE 3

label consists of a title and short description. No line exceeds a range of 50 to 65 letters for best viewing (Neal 131). The displays themselves are mostly self-expressive, but the labels and audio portions complete the package.

Lighting affects every space of the exhibit. The mood may be completely changed depending on the color and amount of light. A professional lighting designer is contracted to create the appropriate effects. Lights are activated by pressure pads underneath the carpet. The intensity is controlled by an integral dimmer (after being set manually).

Note: It will take from 1 1/2 to 2 hours to complete a visit to this exhibit. An important item for the intended audience is the assumption that bathrooms are located nearby.

CULTURAL ASPECTS

The most effective manner to convey cultural aspects is to give detailed descriptions of each space. The following pages will describe (1) visual content, and (2) script to be delivered by the guide.

SPACE A

1. The entrance room has small lockers lining two walls. The third wall contains a decorative archway which opens into another room. To the left of the door is the exhibit title, "A Piece of the Puzzle," in large letters. To the right is the subtitle, "Images of Japan." Through the archway a wall is visible which is completely covered with a map of the world. Markings on the map give it the appearance of a giant puzzle. The wall to the left has a number of photograph collages of all aspects of life in Japan. The wall to the right contains a picture of the current prime minister, emperor, and the country flag.

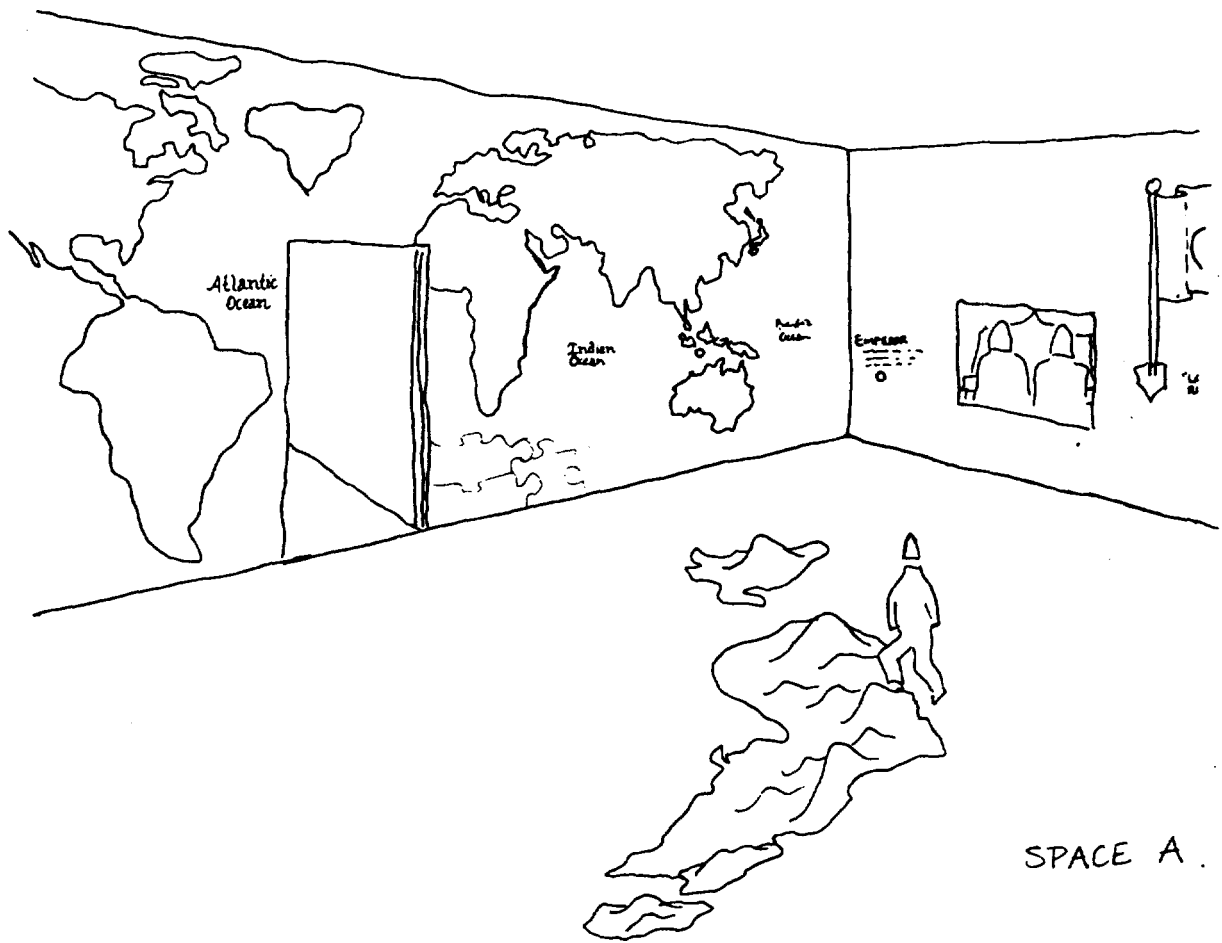
2. "Konnichiwa! (or appropriate greeting) Welcome to 'A Piece of the Puzzle.' My name is _____. Today we're going to take a journey to Japan. While you are here I want you to take on the role of a Japanese child. Together we will see what pieces form the puzzle of daily life for a Japanese child.

Before we begin, I must ask you to remove your shoes. It is a custom before entering a house. You may place them in the lockers behind you. Then, please follow me. (Lead them through archway.)

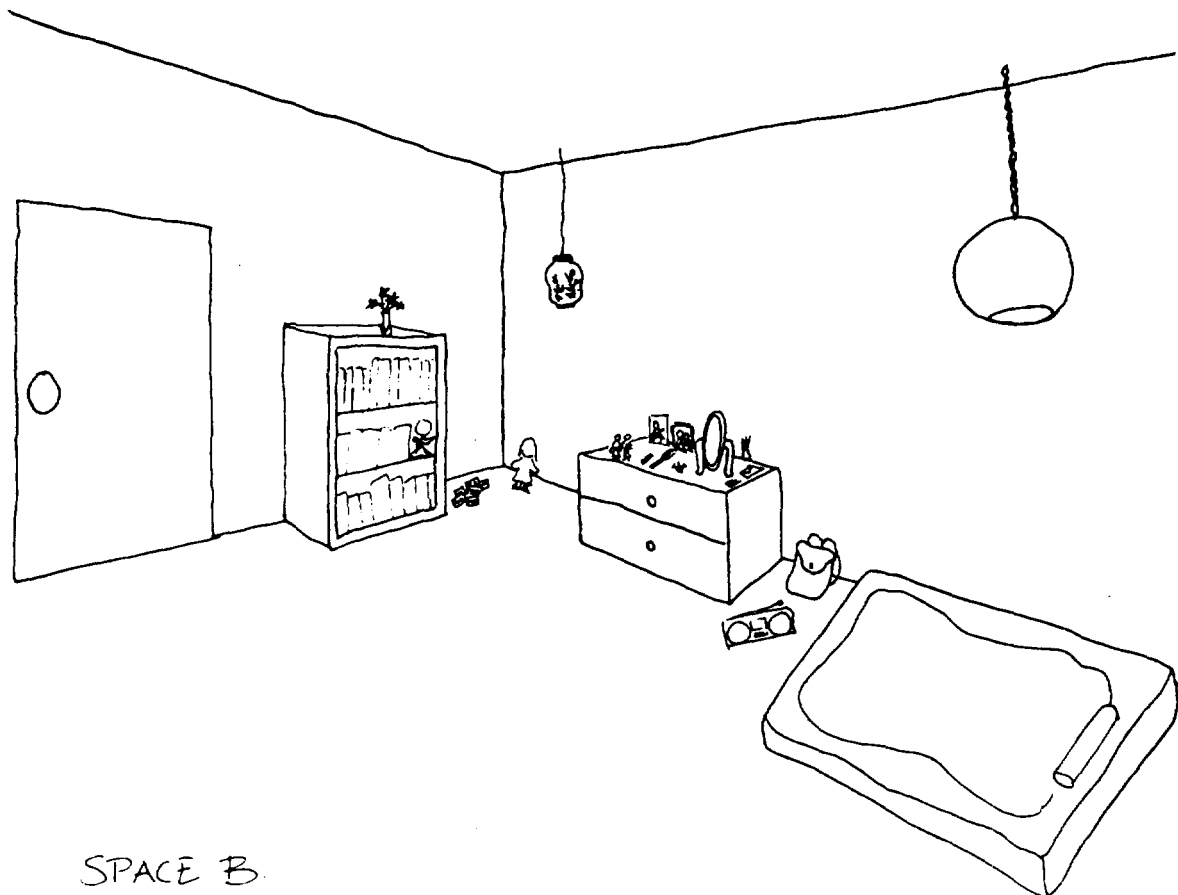
First it is important that you know a little bit about Japan. If you look at the map behind me, can someone point out where we are, in the United States? Now can someone point to where Japan is located? You can see that it is very far from the United States. It lies off the Asian mainland between the Sea of Japan, the East China Sea, and the Pacific Ocean. The country consists of four main islands and several thousand smaller islands. The whole country is a bit smaller than our state of California!

If you look closely at that 'thing' in the middle of the floor you will see it is actually a larger map of Japan. Only the four largest islands are shown so you won't trip and hurt yourself! The islands of Hokkaido, Honshu, Shikoku, and Kyushu show many mountains. In fact, mountains cover 80% of Japan. There is little flat area, so farmers may cultivate all the way to the top of hillsides. Mount Fuji is the highest peak at about 12,385'. It is actually a volcano, as are many of the mountains. If you look at the coastline you can see there are many great areas for harbors for boats.

Now you know where the country is located, how about who



- Sketches -



is in charge? This is Prime Minister Kiichi Miyazawa. He is the political leader of the country, similiar to our president. Japan also has an emperor, Akihito. Once powerful, the emperor lost his power when the samurai and shogun rulers took over. Today he is just a symbol of state, which means he has great prestige. Japanese people have great pride in their emperor and also in their flag. The flag is a red sun on a white field. Japan is often called 'Land of the Rising Sun.'

Feel free to take a better look at the map and also take a look at some of the photos on the wall."

SPACE B

1. The walls of this child's bedroom are painted to look like the rice paper walls. The sliding partition door which opens into the room is painted on the other side as part of the wall map. This side has wooden beams and rice paper on the upper half. There is a futon in the corner. A bookcase and dresser are present also. Decorations hang from the ceiling and personal articles are placed about the room.

There is an opening where a closet door would normally be. It leads to a small closet area with kimonos on clothing racks. On the opposite wall clothes are displayed for viewing. A school uniform, casual western clothes, and a kimono with all the trimmings are included.

2. "Hi everybody. (Guide takes on role of child) This is my room. Does it look like yours? This is where I sleep. It is called a futon. It's really comfortable. Over there is where I keep all my books. I keep all my favorite things in my room. My parents let me hang some decorations from the ceiling. I can't put anything on the walls because they will tear--they're made of wood covered with rice paper.

I put some of my clothes in the dresser, and some in the closet. Did you know that the traditional clothing, the kimono, is only worn for special occasions? The kimono is a wrap-around robe held closely in place by a tightly wound broad sash. It has long dangling sleeves. The kimono comes in different colors, patterns, and styles according to the occasion, age, and occupation of the wearer. Often they are passed down through many generations of the family. I like when we have special events to wear the kimonos. They are very beautiful.

Most of the time we wear western style clothes, just like you. Casual clothes may be jeans and a t-shirt. Our parents wear suits, ties, and dresses to work. All children are required to wear school uniforms through high school. I like to wear mine. We usually wear slippers, not shoes inside the house. Shoes are dirty, and they break the straw tatami mats if you walk on them.

There are some extra kimonos in the closet if you want to wear one over your clothes. When you put it on make sure to wrap the left over the right side. The other way is bad

because it symbolizes death."

SPACE C

1. This could be any classroom. It has desks in rows, a chalkboard, and decorated bulletin board.

2. "After I eat breakfast and get dressed I ride the bus to school. This is my classroom. If you all sit down I'll tell you about our schools.

Japanese students attend six years of elementary school. We spend an hour every few days on each subject. Subjects include everything from reading and math to woodcarving, music, and archery. School lasts from 9 a.m. to 3 p.m. Monday to Friday. Unlike American students, we also attend school on Saturday mornings!

When a child begins fourth grade, the lessons become more difficult. So, most students go directly to a "juku" after normal school hours. A juku is a private tutored school. Children may also attend juku during summer months, but it is very expensive. Parents highly encourage their children to do well in school. They provide many educational opportunities.

The students are very motivated and understand the need to succeed in school. They also have great respect for their teachers. To show this they call the teacher 'sensei.'

After elementary school students attend three years of junior high. These first nine years are required of all children. After junior high we must take difficult entrance exams to enter three years of upper, or high school. Competition is also strong for entry into the best universities. So, students spend most of their time studying and do not have many activities after school. Japan has the highest rate of people who know how to read because of the importance put on education. (Knecht 2)

Did you know that most Japanese study the English language for six years or more? I want to share some Japanese language with you.

First let's talk about names. In Japan, a person always uses the family name to address someone. 'San' is added to the last name as a title meaning Mr., Mrs., Miss, or Master. So, Bob Smith would be Smith-san. Only very close friends use first names. Try your name.

Next let's learn some numbers:

- | | |
|------------|------------|
| 1. ichi | 6. roku |
| 2. ni | 7. nana |
| 3. san | 8. hachi |
| 4. yon/shi | 9. kyuu/ku |
| 5. go | 10. juu |

Here are some other words you might already know:

kimono - Japanese traditional clothing
origami - paper folded to make objects
Nihon - Japan
sayonara - goodbye

You might use these words everyday:

hai - yes
iie - no
doozo - please
arigatoo- thank you
Hajime mashite - How do you do?

Japanese writing is very different from English. It is characters made of simple pictures to represent a word. The writing is read from top to bottom and in columns from left to right."

SPACE D

1. There are four pillars in the room, each housing a television screen which faces the middle of the room. The walls are brightly decorated with scenes of celebrations and celebrities. Their names and a short excerpt are labeled by each. Examples of the excerpts are:

- The Gion Festival of Kyoto is to keep evil spirits away.
- Bon Festival honors the dead and calls their spirits to return home.
- On New Year's kimonos are worn to the temple where you may read your fortune.
- Children's Day is a national holiday combining Girls' Day and Boys' Day to honor children.

These four celebrations are also featured in the videos in greater detail. At the conclusion of each video is a short blurb about the industrial sponsor. For example, "This presentation has been brought to you by Toyota, maker of fine automobiles."

In order to minimize sound spilling into other areas, highly directional speakers are placed above the display to force sound downward. (Klein 110)

2. "During school we do not always study from books. Our teachers also give us art projects and writing assignments related to special activities, people, and celebrations. All cultures have reasons to celebrate. Why don't you explore Japan's?"

SPACE E

1. Along the left side are five telephones on posts three feet high. Behind the telephones colorful pictures musicians and singers, music notes, etc. cover the walls. Across the room to the left are three small karaoke booths. They contain headphones and written words to Japanese songs. The focus of the room is the center area. There are two half-circle dividers, one an opaque wall, the other transparent. Accessible between them are instruments for people to play, including two taiko drums. (Unknown to the observer, the walls are lined with

sound too to minimize noise.) An emergency exit will be added to the permanent walls in this room, location suitable to gallery.

The telephones have these introductions to music:

- "Doyo" are traditional songs for children. The melodies remain the same, and everyone knows the words.
- Pop songs are very upbeat and usually include a phrase or two in English. We call this "Japlish." A well-known pop singer is Hibari Misora. Japanese students also like some American artists such as Billy Joel and Whitney Houston.
- Two classical composers are Kosaku Yamada and Rentaro Taki. Listen to their music.
- Some modern composers are Toru Takemitsu and Isao Tomita. Which do you like better?
- Kitaro has been a recent hit...listen.

2. "Music is a very important part of our lives. As small children we learn easy, traditional songs which we will pass on to our future children. In school we learn to sing better and to play instruments.

We play many of the same instruments in Japan as you do in America. Some are: trumpet, piano, violin, saxophone, and trombone. We also have traditional instruments.

The koto, samisen, and shakuhachi are the three main instruments of traditional music. The koto is a long, rectangular, stringed instrument. It is a graceful instrument also called the Japanese harp. The samisen has three strings and is similar to a banjo. The shakuhachi is a flute made of bamboo. It was once a sacred instrument. (Norioka)

Taiko drums are currently used for special occasions. They come in many sizes and have a strong rhythm. Until recently only men played these drums.

You should try to play the taiko drums. Also listen to the different types of music, and sing along! We listen to music for enjoyment and for special occasions. There are all types of music for all types of people. See what you like best."

SPACE F

1. A vending machine is directly in front of any person entering the room. It is actually a display for a variety of items. The top half contains the following items: candy bar, package of baseball cards, coke, magazine, movie ticket, and ticket for a sports event. The bottom half contains replicas of yen bills worth 500; 1,000; 5,000; and 10,000 yen. It also has coins worth 1, 5, 10, 50, 100, and 500 yen. The heading states that money is based upon the yen. The worth of the yen compared to the dollar, the available amounts in bills and coins, and the symbol for yen are also noted. When one of the buttons is pushed for an item the price will light up next to the item.

In the center of the room is an elevated platform with

with two mannikin figures. They are dressed and posed for the sport of judo. The surrounding walls are lined with miniature moving displays in wall cases of various popular sports in progress. As in every room, buttons may be pressed to hear more detail. The labels have a title and phrase description.

2. "We also have physical education classes to improve our health, skills, and mental awareness. Maybe one day we can be as skilled as these professionals. Grab a ticket and check into these events.

The Japanese are sports lovers. We participate in all the sports popular in the United States, plus our own traditional ones.

Baseball is the most popular spectator sport in Japan. There are local and professional teams. Fans collect baseball cards and may watch the games on television. One of the favorite teams is the Tokyo Dragons. The Carp, Giants, Lions, and Buffaloes are some others.

Along with baseball, sumo wrestling is one of the most famous sports in Japan. This traditional form of wrestling serves as a reminder of the ancient warriors of Japan. The game takes place in a circular arena with a referee. The object of the game is to be first to force the other wrestler to touch the ground with any part of his body besides feet. He may also win by forcing the opponent out of the ring. The fight is over very quickly because the wrestlers put all their energy into the game.

Sumo has pro and amateur wrestlers. There are only six major competitions each year, and each lasts for fifteen days. Ranks are gained by the winners, as well as dignity. Chiyonofuji is a famous sumo wrestler. He won 53 consecutive matches to earn the rank of grand champion.

Martial arts are popular also. Judo and karate are two types familiar to Americans. Kendo is fencing done with bamboo swords and thick clothing. Kyudo is longbow archery. Aikido is a type of self defense." (Norioka)

SPACE G

1. The focus of the craft room is the center, where two tables will seat sixteen children. The tables are a foot above the floor and cushions are provided. The table top is plexiglass with step-by-step instructions underneath for basic origami. Colorful squares of origami paper are placed in the center of each table for the children to use. Directions for four simple origami are included in Appendix D.

Other traditional crafts and art will be described on the surrounding walls next to their pictures. Cloisonne ware is richly colored hand-painted enamels on silver and copper. Obara "washi" is Japanese paper used on folding screens and as wallpaper. It has artistic pictures drawn with natural dyes.

Toyohashi "fude" are writing brushes used to do paintings and calligraphy. Arimatsu "shibori" is tie-dyeing decorations on cloth for kimonos and other clothing. Tokoname, Seto, and Mino pottery takes great skill. Flower arranging is popular among girls.

2. "We learn many skills in school that we practice out of the classroom. My favorite is origami!

Origami is the Japanese art of paperfolding. It was first practised [sic] almost a thousand years ago at the Imperial Court, where it was considered an amusing and elegant way of passing time. Over the centuries the skill was passed down to the ordinary people, who took it up with enthusiasm and made it into a folk art. Today in Japan the art of paperfolding is as widely practised [sic] by children, parents, and grandparents as it was centuries ago (Aytura-Scheele 3).

People learn origami as small children at home and during the first years at school. So, many Japanese people remember how to fold a few objects. One of the most famous is the crane, which symbolizes good fortune, longevity, and peace. In her book Paper Pandas, Florence Temko writes of a famous Japanese legend:

Anyone who folds 1,000 cranes will be granted a wish. This tradition inspired Sadako Sasaki, a little girl who survived the bombing of Hiroshima, to attempt this task. Unfortunately she was not able to complete it before she died of leukemia. Her story inspired the building of a Peace Memorial in Hiroshima (126)."

SPACE H

1. A path painted to look like stone slabs leads from the origami room. To the right is a miniature landscape garden. To the left is a picture window with a family sitting inside. The path rounds to the left past the garden and brings the audience to a religious scene. A statue of Buddha is visible.

2. "Another important art form is the Japanese garden. People take great pride and joy in their gardens. They don't grow vegetables, but carefully plant trees, bushes, and flowers and place other objects to create a miniature landscape scene.

If you look closely you can see the image. The sand represents a waterfall and stream. It is crossed by a bridge made from the broken tree branch. The large rocks, bushes, and trees represent mountains and trees in the background.

Unfortunately, it takes a good amount of time and money to have a garden, so many people cannot afford one. However, they can still enjoy the many public gardens which are found in parks and near religious shrines.

There are two main religions in Japan. The first is Shinto. This religion originated in Japan and is founded on

myths, legends, and rituals of the early Japanese. Natural forces, objects, and dead relatives are considered deities. To show respect at a Shinto shrine a person throws a coin, stands straight, claps twice, then bows slightly.

The other main religion is Buddhist. Since the 6th Century this religion has had a great deal of influence on thinking, art, social life, and politics. The statue in front of you represents Buddha. To pray to Buddha a person can light a candle on the altar. Then, while kneeling, the person bows all the way to the floor twice.

Most people have both Shinto and Buddhist customs. Shinto rituals are for births, marriages, and certain festivals. Buddhist rituals are for funerals. Some people have small shrines in their homes.

Speaking of homes, let's go. It has been a long day."

SPACE I

1. A short, slightly inclined ramp leads into the next room. There is a family of four seated for dinner in the traditional dining area. Tatami mats cover the floor. The table is low and the people are seated on cushions. Many bowls with a wide variety of food are on the table. Behind the family is an alcove in the wall. In it are a hanging scroll and vase of flowers. To the left is a large window looking over the garden. On the wall opposite the alcove is a tiered stand displaying a doll collection. With plenty of walking space, this scene is roped off to preserve the tatami mats.

2. "This evening we are eating in the dining room normally reserved for guests. It is a special occasion. We are celebrating Children's Day.

The food you see on the table is from Japan. With almost every meal we have rice. When driving in the countryside you can see farmers in the flooded rice fields. Farmers also grow many types of fruits and vegetables.

My favorite food is sushi with seaweed papers. A special type of seaweed called 'nori' is grown and later dried in thin sheets for eating. I like to wrap these around sushi, or raw fish, to eat. We eat fish often because Japan is one of the world's leading fishing and shipbuilding nations.

In order to get fresh fish and vegetables, my mother goes to the grocery store almost every day. She takes pride in keeping the house clean and preparing meals for the family. Women are expected to do everything for the family at home. However, times are changing, and now my mother has a part-time job. When my father returns home from a long day of work and socializing, he still has the authority of the family. My mother does not seem to mind.

My family is very important. We believe in honesty, respect, and putting the family needs first. One day I hope to get married and have a family with the same values."

SPACE J (optional)

1. The theatre consists of a small raised stage with a curtain and a carpeted floor for seating.

2. (The dialogue will depend directly on the type of performance.)

SPACE K

1. The students will be led down the same hallway and may or may not enter the theatre. If not, they will continue to this room. In the center of the room are three long, low tables capable of seating thirty people. (There are cushions to sit on.) There is also a smaller table in the middle where a tea ceremony is demonstrated. Against the wall where people enter is a cabinet for storage. The other walls are decorated with huge menus and descriptions of food.

2. "You are all probably hungry after seeing our delicious meal. You will have a chance to sample some food. But first, we should talk about manners.

As in traditional homes and many restaurants, you must remove your shoes before entering. I see that you already have yours removed. Next you may sit at the table. Girls sit with their legs tucked under or to the side. Guys may sit with their legs crossed, 'Indian style.'

Instead of a napkin, a hot damp finger towel will be given to you. Wipe your hands on it and use it as a napkin.

Japanese people eat with chopsticks, not silverware. This is how you hold chopsticks. When you pass objects, use both hands. When you drink, put your hands on both sides of the cup. When you eat soup or noodles or drink tea, slurp to show you enjoy the taste. Now you will see a traditional tea ceremony demonstration.

Are you ready for some samples? Try the green tea and rice cakes. Here are Japanese cookies which we eat like potato chips. Also try uiro, which is a jelly-like cake made of rice and flour. When you finish, take a look at all the interesting types of food on the giant menus.

Arigatoo--thank you for coming today. I hope you had a good time on your Japanese adventure. If you are interested in writing to a penpal from a foreign country, take this sheet of addresses. As you leave please place the kimonos over here and do not forget to get your shoes from the lockers. Sayonara!"

CONCLUSION

"A Piece of the Puzzle" will function as a kaleidoscope of cultures. "Images of Japan" is merely a piece of this puzzle. It will help children become aware that beneath differing surface appearances people are basically the same. The exhibit has the ability to spark an interest in other cultures which the children may pursue. This exhibit will educate the children. With knowledge comes understanding. With understanding comes tolerance, respect, and an open mind.

APPENDIX A

SELECTED PROFICIENCIES AS STATED IN THE INDIANA CURRICULUM PROFICIENCY GUIDE, SOCIAL STUDIES SECTION

Grade 4

- 2a. recognize that everyone has a cultural heritage and traditions.
- c. cite things which people in different cultural groups have in common.

Grade 5

- 2. identify the physical and cultural characteristics of the United States and describe their relationships to geographic regions of the world.
 - d. locate specific landforms, countries, states, cities/places on maps and globes.
 - g. give evidence that shows how regions depend upon each other and the rest of the world.
 - i. evaluate the consequences of sharing boundaries with other nations, e.g., differing national aspirations, standards of living, currencies, immigration, trade, environmental problems, etc.
- 5b. investigate the cultural heritage of specific individuals and groups.
 - c. identify and evaluate factors which develop pride in community and country.
 - d. compare similarities and differences of cultures in the United States with those of other countries.

Grade 6

- 5. develop an understanding that all cultures share common elements regardless of their diversity.
 - a. recognize the characteristics of culture that make people alike and/or different.
 - b. identify the needs that influence the lives of all people.
 - c. explain the relationship between cultural development and the ways people satisfy their needs and wants.
 - d. recognize and evaluate forces that result in cultural change.

APPENDIX B

SPACING FOR LETTERING OF LABELS ACCORDING TO ARMINTA NEAL

1/4" letters	42 letters maximum per 12" line 5/8" space between bottom lines of type
1/2" letters	25 letters maximum per 12" line 1 1/8" space between bottom lines of type
3/4" letters	17 letters maximum per 12" line 1 5/8" space between bottom lines of type
1" letters	14 letters maximum per 12" line 2 1/8" space between bottom lines of type
1 1/2" letters	12 letters maximum per 12" line 3 1/8" space between bottom lines of type
2 1/2" letters	8 letters maximum per 12" line 5 1/4" space between bottom lines of type

(131)

Chorus Of Insects

Anonymous

Crickets sing, they will sing
Through the moonlit night,
Chin-chiro, chin-chiro, chin-chiro-ring,
Oh, bell-crickets joined tonight,
How sweetly they sing,
Rin-rin-rin-rin, reen-ring,
Charming is the chorus, how they sound tonight,
How I love concerts through the autumn night!

虫の声
あれ 松虫が鳴いている
ちんちろ ちんちろ ちんちろりん
あれ 鈴虫も鳴き出した
りんりんりんりん りいんりん
秋の夜長を鳴き通す
ああ おもしろい虫のこえ
作詞者不詳

MUSHI NO KO-E
(Chorus Of Insects)

Let's sing in Japanese.

♩ = 80

A RE MATSU MU SHI GA NA I TE I RU. CHIN-CHIRO, CHIN-CHIRO,
CHIN-CHIRO-RIN, A RE SU ZU MU SHI MO NA KI DA SHI TA,
RIN-RIN-RIN-RIN, RIIN-RIN, A KI NO YO NA GA WO NA KI TO O
SU, AA O MO SHI RO I MU SHI NO KO - E!

Sukii (Skiing)

Words by Shigure Otowa

Music by Hirai Kozaburo

Let's sing in Japanese.

♩ = 120

Ya ma wa shi ro ga ne, a sa hi wo a bi —

te, su be ru su ki i no ka ze kiru ha ya

sa to — bu — wa ko yu ki ka

ma i tatsu ki ri ka o o o kono mimo

ka keruyo ka ke ru

Oh, mountains all in white
 In the rising sun so bright,
 Go, go, my skis go just like a rapid stream,
 Is it powdery snow or mist twirling up,
 I wish I could run so fast just like in my dream!

スキー

作詞 時雨音羽

作曲 平井康三郎

山は白銀 朝日を浴びて

すべるスキーの風切る速さ

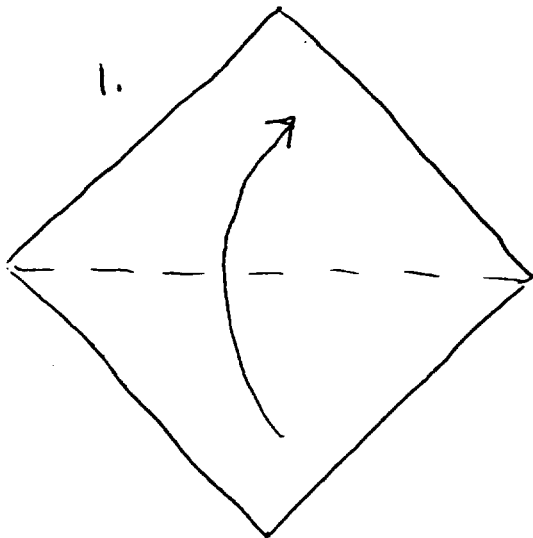
飛ぶは粉雪か まいたつ霧か

おおお この身もかけるよ かける

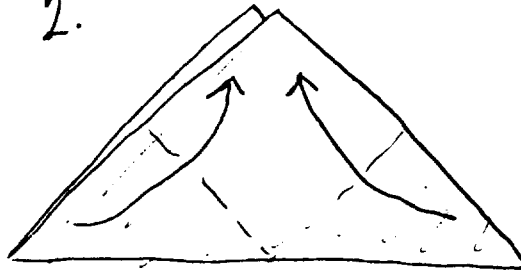
APPENDIX D

DIRECTIONS FOR FOLDING BASIC ORIGAMI

BUG

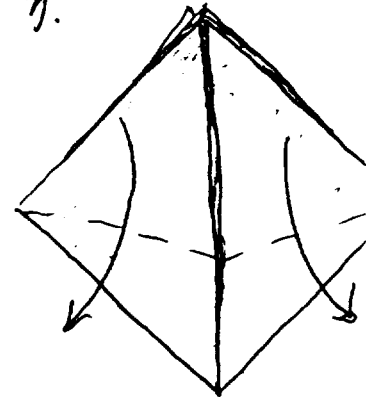


2.

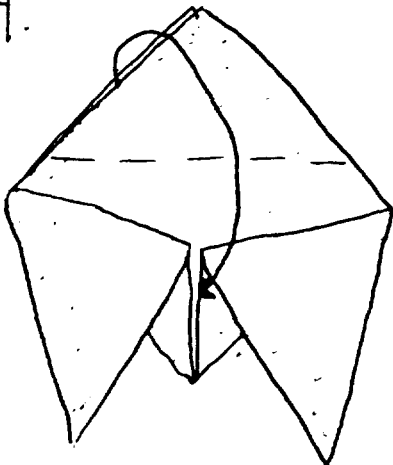


BUG

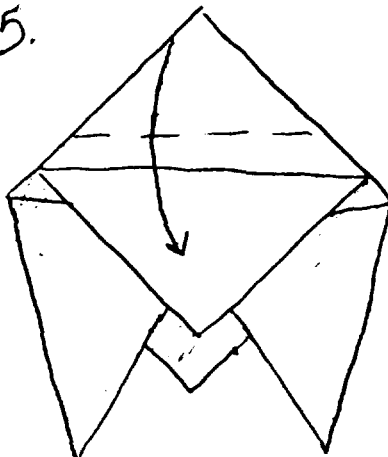
3.



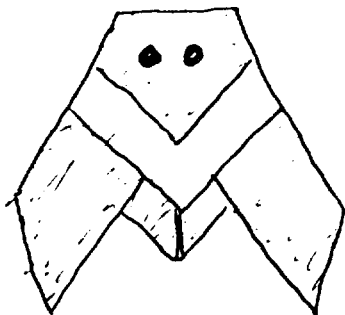
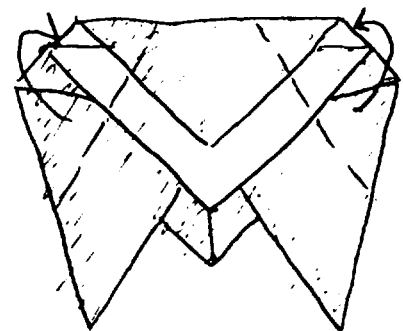
4.



5.



6.



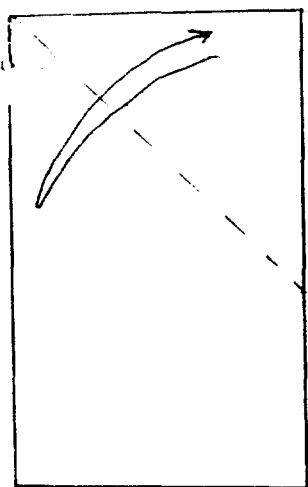
Use a 3" square.

1. With white side of paper facing you, fold square on diagonal.
2. Fold the two bottom corners to the top corner.
3. Fold the same corners down, leaving a small gap in the middle. Check next drawing.
4. Fold front layer down, but not all the way to the bottom corner.
5. Fold top corner down, leaving a white stripe.
6. Fold outer corners back.

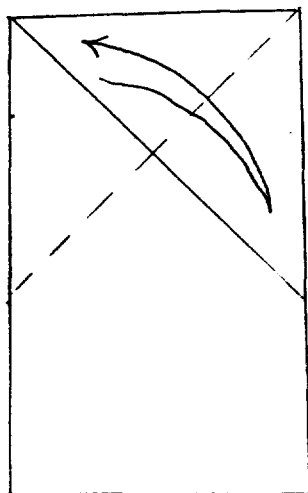
(Temko 72-3)

JUMPING FROG

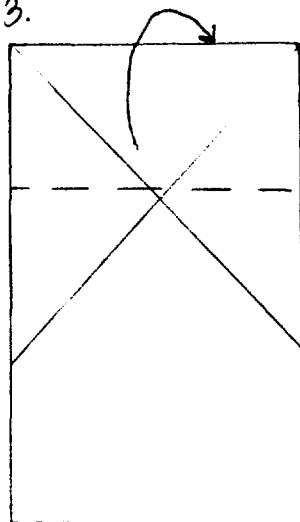
1.



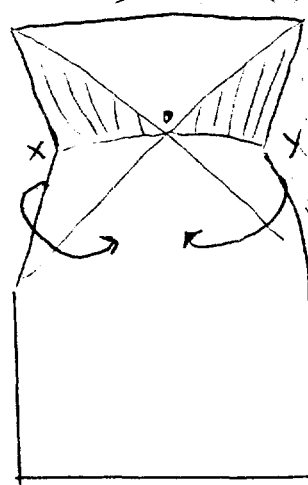
2.



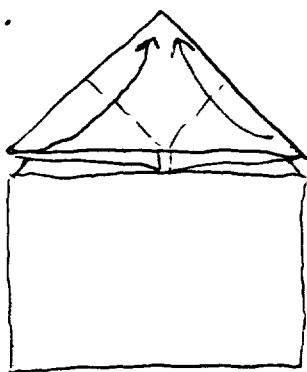
3.



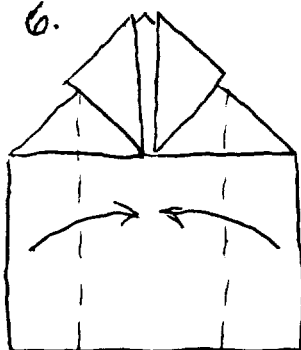
4.



5.



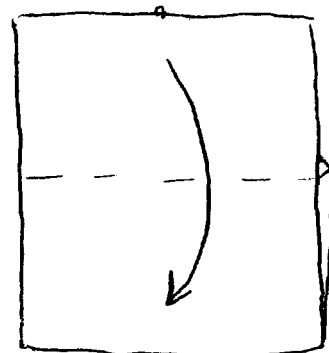
6.



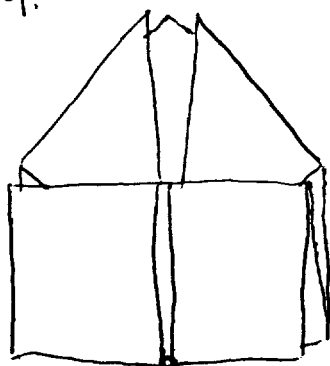
7.



8.



9.



6. Fold the sides of the card to the middle.
7. Fold the bottom edge to the top.
8. Bring the top edge of the front layer to bottom edge.
9. Loosen the front and back legs a little. Stroke the back of the frog and it will jump

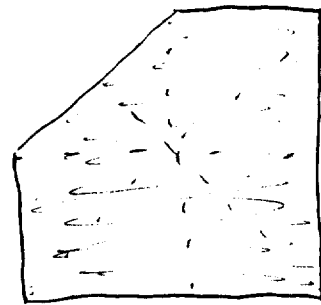
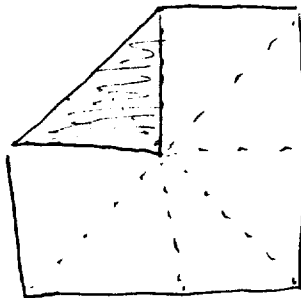
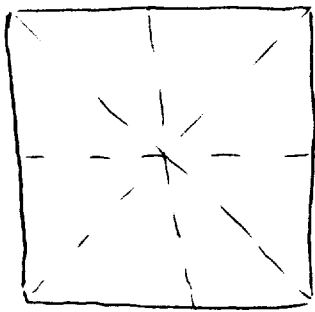
Use a business card or a 3x5" index card.

1. Fold the top edge to the long edge. Unfold card flat.
2. Fold top edge over to the other long edge. Unfold card flat.
3. Fold backward as shown, where creases cross. Unfold card flat.
4. Push down at O. Bring up sides X and Y to meet. Then push down & flatten the triangle just formed. See next drawing. Sharpen all creases.
5. Fold outer corners of triangle to the top corner.

(TemKO 16-7)

ANGEL FISH

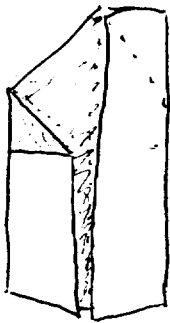
ANGEL FISH



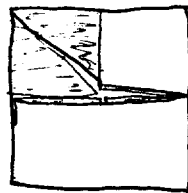
1. Fold the paper along lines indicated. Unfold it again.

2. Fold top lefthand corner down to center point. Turn shape over.

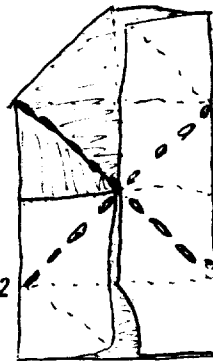
3. Fold right and left sides in..



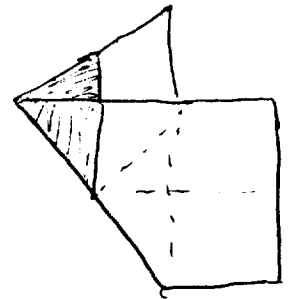
4. to meet at vertical center fold. Then fold upper & lower sections in...



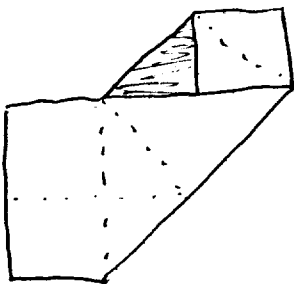
5. to meet at horizontal center fold



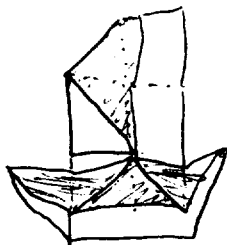
6. Fold them back out again. Fold lower left side of shape along dotted line 1...



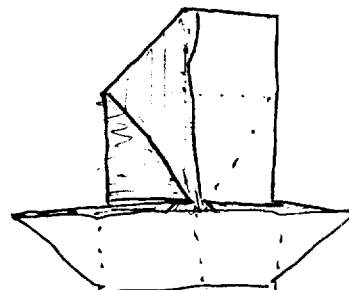
7. Up & over to the right



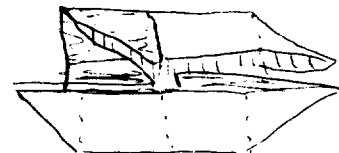
8. Unfold it. Fold lower right side of shape along dotted line 2, up & over to left. Unfold it.



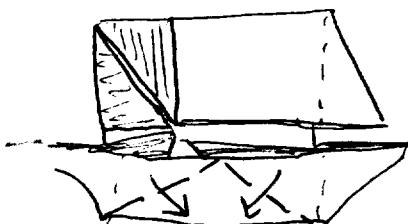
9. Lift inner bottom corners up & pull them out.



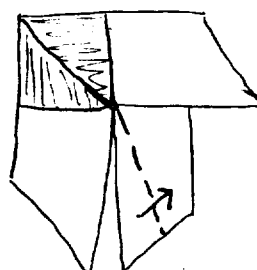
10. Fold up lower edge of the shape to meet the horizontal center fold.



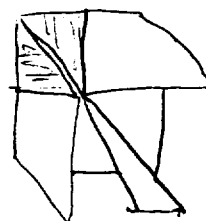
11. Pull top point out & down so upper edge of shape meets the horizontal center fold.



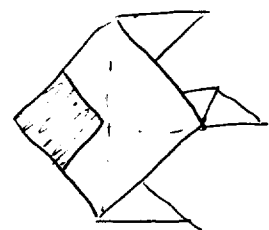
12. Fold the lower two triangles down on the dotted lines.



13. Fold lower righthand point up along dotted line.

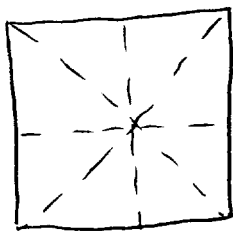


14. Turn Shape over

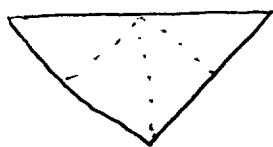


15. 2nd angel fish appears.
(Ayuta-Scheele 26-7) 26

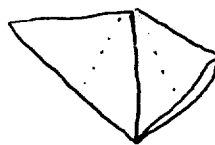
Violet



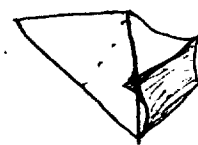
1. Fold square paper four times across center along dotted lines, making sharp creases. Open it out.



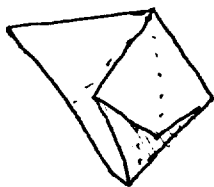
2. Fold it diagonally, white side inside.



3. Lift righthand side of paper 90° to lefthand side.



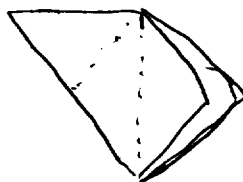
4. Open it out



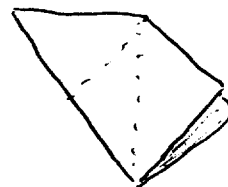
5. press it down flat.



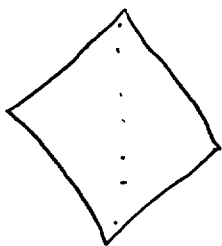
6. Make a sharp crease. Fold the left wing over



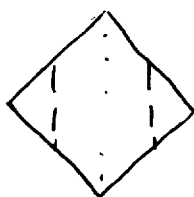
7. to join right wing.



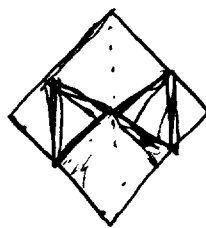
8. Repeat steps 3-7 with left half of shape.



9. looks like this.



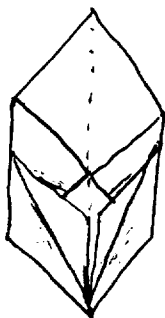
10. (make sure point opens upwards) Fold front left and righthand corners in along the dotted lines.



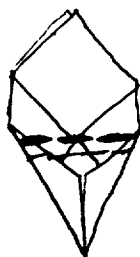
to the middle. Repeat on reverse side.



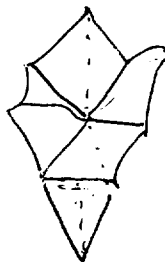
Fold front lower triangles up along dotted lines.



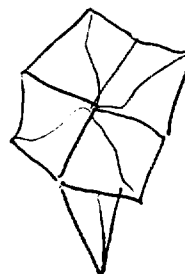
12 So that lower edges meet at center fold.



14. Repeat on reverse side. Make sharp crease along dotted line.



15. Open out the front of the shape.



Violet is finished.

(Ayuttra-Scheele 40,41)

APPENDIX E

PENPAL ORGANIZATION ADDRESSES ACCORDING TO THE ENCYCLOPEDIA OF ASSOCIATIONS

League of Friendship P.O. Box 509 Mt. Vernon, OH 43050	ages 12-25
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Student Letter Exchange 630 3rd Ave. New York, NY 10017	ages 10-19
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World Pen Pals 1690 Como Ave. St. Paul, MN 55108	ages 12-20
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Worldwide Friendship International 3749 Brice Run Rd., Ste. A Randallstown, MD 21133	ages 4-85
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